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affairs they will work for the adoption of a system not unlike that by which Germany has enslaved its working classes, but more liberal in appearance; to this end, they will use the need of increased productivity as a lever, and an elaborate programme of social legislation as a palliative. At the same time they will work against internationalism and in favor of a "close State."

Mr. Hobson's advice to British labor is clear and definite. Acquiesce in the demand for increased productiveness, he says in effect, but resist all efforts to shift the burden of taxation by "broadening its base," and oppose all policies tending to restrict expenditures for education and for economic developments. Do not be led into the snare of syndicalism or guild socialism, but endeavor to get control of the State. Above all, stand for internationalism and reject the doctrine of the "close State."

Democracy After the War is a significant and valuable book not merely because it points out a definite policy to be pursued in a situation that has been accurately forecast, but also, and especially, because, making use of all the strong points of the Socialist account of society, it draws from this account only such conclusions as are reconcilable with belief in democracy, and holds that other and more radical conclusions are inadmissible. Implied in the whole work, however, is the assumption that before democracy can wholly prevail, "impropriety" must be abolished. If this is the case, democracy, as we at present understand it, is but a stage of evolution toward a form of socialism. On this point, it seems, more is implied in Mr. Hobson's analysis than is necessary for the support of his main conclusions, and more than most readers can readily bring themselves to accept.

TO ARMS. By Marcelle Tinayre. Translated from the French by Lucy H. Humphrey, with a preface by John Finley. New York: E. P. Dutton & Company, 1917.

Simply as expressing the spirit of France, Marcelle Tinayre's novel holds a strong appeal for American readers. The same spirit, however conveyed to us, would win our approval and admiration. News stories, books of social sketches, the personal reports of those who have coöperated with the French in various kinds of war work, all tell the same story concerning the essential worth, the remarkable adaptability, the splendid courage of the French people. We have not the least doubt, therefore, that the novel *To Arms* is essentially sincere and truthful, and that it calls for sympathetic appreciation upon just grounds.

But this does not quite amount to saying that *To Arms* is a great or even a good novel. On the contrary, one cannot escape the conclusion that the story is in no way big enough to serve as an adequate vehicle for its theme. Instead of seeing the war through the eyes of the persons of the story, instead of feeling its effects as they feel them, the reader constantly thinks of the war apart from the story; the novel

thus becomes merely one of a number of discourses about the war, and is not, as it ought to be, an embodiment of patriotic feeling.

In structure, the story is very simple. Principally it describes the feelings of a young wife, ideally happy in her marriage, as the day approaches which is to deprive her of her husband perhaps forever. Madame Davesnes symbolizes the sacrifice of the good women of France. In her, as a peculiarly fine type, romantic love is blended with great firmness of character and with willingness for sacrifice. That tenderness, grace, and allurements in woman are consistent with a strength and depth of character that in America we should call Puritan, is the meaning that seems to be intended. Her husband, though less fully drawn, is also conceived as possessing in a high degree both delicacy and strength of soul. Both portraits are apparently designed as strong contrasts to the ideal man and woman as conceived in the philosophy of *les Boches*.

In addition, the author, through a great number of little incidents and descriptions, aims to show the moral effect of the war upon people of many different classes and types.

To make the method of incidental character sketching effective for the purpose of a war novel would seem to require the power of a great realist. And this power Marcelle Tinayre, though she is shrewd and observing, seems to lack. To join the sentimental motive with the great emotion of righteous warfare in a grandly impressive whole, would seem to demand the genius of a Victor Hugo. Lacking this, the author seems to take a too romantic, a too sentimental, view of the great struggle, though this is plainly not her intention.

In short, accustomed to write romances, Marcelle Tinayre has written about the war simply a romance—but a romance which testifies to the author's intense patriotism.

THE PRINCIPLES OF AMERICAN DIPLOMACY. By John Bassett Moore. New York: Harper and Brothers, 1918.

A nation is most clearly conceived as a spiritual whole when it is seen in its relations with other nations; and the study of American diplomacy, even apart from the necessary connection between domestic and foreign policies, is an essential part of training for the best citizenship. Through this study, certain principles that have always formed a part of the American Idea may be clearly perceived, and the value of these principles to the world may be estimated.

In American diplomacy there has been a sufficient consistency to convince one that a real national will exists. Foreign policies have not been merely the results of changing economic conditions or of variable moral conceptions. The essential ideas that were dominant in the very beginning of the Republic have remained a part of the national consciousness and have on the whole guided the conduct of the nation in its dealings with foreign Powers. Are these principles and ideals ultimately sound? Are they practical? Have there been, and are there likely to be in the future, serious divergences from